

Poulenc wrote two ballets, the suites from which feature on this recording. Fusing together musical styles from various periods and genres enabled him to construct the largely plot-free narrative of *Les Biches*, a sequence of captivating dances that explore many themes which were considered taboo at the time. In *Les Animaux modèles*, Poulenc transforms the animals of La Fontaine's fables into human characters in a patchwork score brimming with colour, wit and self-borrowings. The *Sinfonietta* is playful and light-hearted.



Francis  
**POULENC**  
(1899–1963)



**Les Biches, FP 36 – Suite 19:38**

- |   |                  |      |
|---|------------------|------|
| 1 | I. Rondeau       | 3:19 |
| 2 | II. Adagietto    | 3:48 |
| 3 | III. Rag-Mazurka | 5:45 |
| 4 | IV. Andantino    | 3:13 |
| 5 | V. Final         | 3:16 |

**Les Animaux modèles,  
FP 111 – Suite 20:33**

- |   |  |      |
|---|--|------|
| 6 | I. Le Petit Jour. Très calme                 | 4:17 |
| 7 | IV. Le Lion amoureux.<br>Passionnément animé | 1:29 |

- |    |   |      |
|----|---|------|
| 8  | V. L'Homme entre deux âges et<br>ses deux maîtresses. Prestissimo | 1:50 |
| 9  | VI. La Mort et le Bûcheron.<br>Très lent                          | 5:53 |
| 10 | VII. Les Deux Coqs.<br>Très modéré –                              | 3:29 |
| 11 | VIII. Le Repas de midi  | 3:33 |

**Sinfonietta, FP 141 25:24**

- |    |                        |      |
|----|------------------------|------|
| 12 | I. Allegro con fuoco   | 7:55 |
| 13 | II. Molto vivace       | 5:21 |
| 14 | III. Andante cantabile | 5:42 |
| 15 | IV. Finale             | 6:23 |

**RTÉ National Symphony Orchestra • Jean-Luc Tingaud**

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